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ANNUAL REPORT

OF THE

**SOUTH CAROLINA
MUSEUM
COMMISSION**

For the Fiscal Year 1983-84



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STATE DOCUMENTS

Compiled by
Overton G. Ganong, *Deputy Director for Programs*

PRINTED UNDER THE DIRECTION OF THE
STATE BUDGET AND CONTROL BOARD

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**LETTER OF TRANSMITTAL
FROM THE
SOUTH CAROLINA MUSEUM COMMISSION**

*To His Excellency, the Honorable Richard W. Riley, Governor of
South Carolina, and to the Honorable Members of the General
Assembly of South Carolina.*

Gentlemen:

We have the honor to transmit the report of the South Carolina Museum Commission for the fiscal year ending June 30, 1984. The effort to create a fine State Museum has been long and arduous, but each year has witnessed substantial progress toward that worthy goal. Last year was no exception. The Commission published a master plan for the conversion of a portion of the former Mount Vernon Mills textile mill into the State Museum and, assisted by architects and exhibit design consultants, pushed forward with more detailed planning. The fund-raising campaign, conducted by the Friends of the State Museum, a private auxiliary group, raised substantial amounts of non-state money for the project. At the same time the staff continued to build the collections of historical, scientific, and cultural material. It launched a major research effort to enable it to interpret those collections to the public and began to develop exciting educational outreach ventures. Despite the growing urgency of Museum development, the staff also remained committed to serving the needs of other museums through its statewide services program.

With many satisfying accomplishments to relate, the Commission is proud to submit this report to you and to the people of South Carolina.

Sincerely,

GUY F. LIPSCOMB, JR.
Chairman

SOUTH CAROLINA MUSEUM COMMISSION

Guy F. Lipscomb, Jr., <i>Chairman</i>	At Large
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Arthur Magill	District No. 4
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Dr. Overton G. Ganong	<i>Deputy Director for Programs</i>
S. Benjamin Swanson	<i>Deputy Director for Administration</i>
James M. Brown	<i>Exhibit Preparator</i>
Winona O. Darr	<i>Registrar</i>
A. Michael Fey	<i>Director of Exhibits</i>
Linda M. Knight	<i>Curator of Education</i>
Sherry B. LeTempt	<i>Administrative Support</i>
Beverly B. Littlejohn	<i>Coordinator for Statewide Services</i>
Joan M. McBride	<i>Staff Assistant</i>
Rudolph E. Mancke, III	<i>Curator of Natural History</i>
Caroline E. Miley	<i>Public Information Coordinator</i>
Melvin L. Mills	<i>Accountant</i>
Darlene B. Montgomery	<i>Clerk-typist</i>
Ronald G. Shelton	<i>Curator of Science & Technology</i>
Dr. Theresa A. Singleton	<i>Historical Researcher</i>
Dr. Rodger E. Stroup	<i>Curator of History</i>
Lise C. Swensson	<i>Curator of Art</i>

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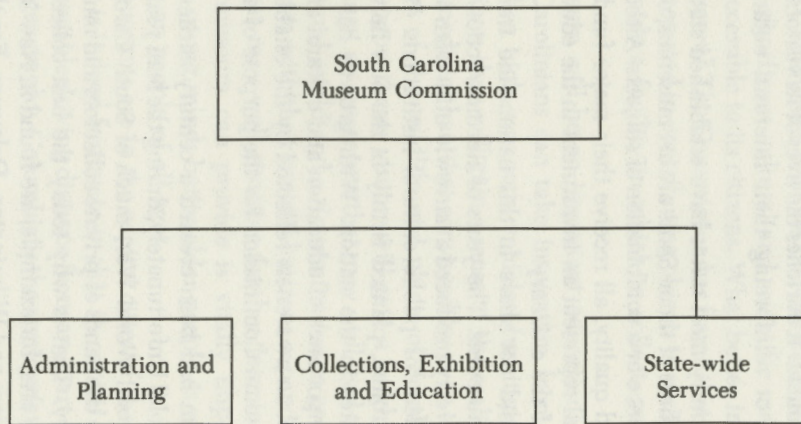
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Columbia



A STATE MUSEUM

A museum is a unique institution, whose functions are not duplicated by any other. Only a museum collects and preserves a material record of the natural world and human culture. But a museum is more than a collection. It is an important cultural influence. It educates, but in a much less structured way than the school, teaching not with books but with objects. It entertains, affording people an escape from the everyday, a place where they can socialize with family and friends in an intellectually stimulating environment. It enriches the lives of its visitors, arousing their curiosity, creating or reinforcing their interests, enlarging their experience.

Over the last century most states have established state museums, in many cases two or three of them. Some are art museums; others deal with history, natural science or a combination of subjects. Although they vary as to type, size, and quality, all receive their major funding from state governments and all represent an investment in the education and cultural enrichment of the citizenry.

South Carolina did not share in this nationwide trend toward the founding of state museums. The years of Reconstruction and their prolonged legacy of poverty produced a narrowly utilitarian outlook that did not recognize a need for public cultural institutions. But times have changed. South Carolina, planted firmly in the Sun Belt, is one of the fastest growing states in the nation. With growth has come a fresh awareness of the importance of education and cultural amenities to the welfare of the state, an awareness reflected by the establishment of the South Carolina Museum Commission for the purpose of creating a state museum.

If a state museum had been created a century earlier, consider the treasures it would hold! Unfortunately, during the lean years from Reconstruction to the Second World War, much of South Carolina's material heritage passed into the hands of private collectors and museums in other parts of the country. That is why today the best collections of South Carolina decorative arts, for example, are found in New York, Winston-Salem, North Carolina; and Wilmington, Delaware. For the last century there has been no museum in the state with a mandate to collect, preserve, and interpret a record of the state's historical and natural legacy. Too few South Carolinians appreciate the richness of their heritage — this is particularly true of young people — and visitors to the state are usually even less informed. Although South Carolina has a number of good museums it has no museum of the state, no museum whose declared mission is to interpret the entity called South Carolina. That is a fitting role for a state museum, and it is the role the South Carolina Museum

Commission is prepared to play.

Without question, the materials for a fine museum exist. South Carolina has a remarkable variety of landforms, minerals, plants, and animals. It has over 300 years of colorful and exciting history, which few states can match. It has a distinguished heritage in the arts and a rapidly expanding scientific and industrial sector. Together these elements form a vivid story, one that South Carolinians and other Americans should know. A state museum can tell that story and at the same time take the lead in preserving a physical record of the state's cultural and natural resources.

The Museum Commission believes that the state has a clear responsibility to conserve significant cultural and scientific material and to make that material accessible to its citizens. What better institution to do that than a state museum? The Commission has found that the people of South Carolina are interested in contributing objects to such a museum, but the state must provide a facility in which to collect, preserve and display them.

A state museum will be an important educational resource, a place where South Carolinians can take inspiration from their heritage. In seeing the clothes, tools, weapons, vehicles, furniture, arts and crafts of earlier generations, they will gain a sense of the reality of the past more vivid, more immediate than that conveyed by even the best histories. In seeing examples of the wildlife and plants of South Carolina and the habitats that support them, visitors will gain a heightened awareness of their surroundings, an awareness that may well lead to greater appreciation for the natural world and a determination to preserve it. They will leave the museum with their mental horizons expanded, their minds full of questions that may well promote further learning. The intellectual stimulation a museum can provide is vitally important not only to impressionable young minds but to older people as well. A museum can work its magic on people of all ages.

Most state museums are in the capital cities of their respective states. South Carolina is indeed fortunate in that its capital is centrally located and within reasonable driving distance from any part of the state. By both precedent and geography, Columbia is the appropriate place for the state museum.

A state museum, centrally located and professionally staffed, will support the state's other museums in a variety of ways. It will serve as a clearing house for information, provide technical assistance, share its collections, arrange traveling exhibitions, and help the state's smaller museums preserve their treasures.

A state museum will work closely with and encourage the activities of science clubs, nature-study groups, historical societies, arts and crafts groups and similar organizations. The Commission anticipates that many

of these groups will affiliate with the museum and hold periodic events there.

Already the Commission enjoys a productive working relationship with S. C. ETV, which boasts an enviable national reputation as a leader in its field. Once the museum is operating, educational television will beam a variety of museum-related programs throughout the state for the enlightenment and pleasure of all South Carolinians.

The South Carolina Museum Commission is planning an institution that is long overdue. But tardiness does have its advantages. The Commission has been able to study the experiences of other state museums and to learn from their mistakes. It has drawn upon the latest developments in museum architecture, storage systems, exhibit design and educational theory to create a facility that embodies the best in contemporary museography. The new state museum will be a long-term investment in the state's heritage, a tribute to the men and women who have shaped that heritage, and a showcase to the nation.

HISTORY OF THE MUSEUM COMMISSION

The State Museum idea took root in the late 1960's, as the state prepared to celebrate its Tricentennial. Encouraged by Dr. Robert L. Stephenson, director of the Institute of Archeology and Anthropology, the University of South Carolina invited Dr. Eugene Kingman of the Joslyn Museum in Omaha, Nebraska, to visit the state and appraise the prospects of creating a state museum. After interviewing a number of museum directors and state officials, Dr. Kingman endorsed the idea of a central museum dealing with science, history, and art. A steering committee of interested museum professionals was appointed to promote the idea.

As part of its Tricentennial observance, the state sponsored an exhibition dealing with South Carolina history. Housed in two temporary geodesic domes on the grounds of the Hampton-Preston house in Columbia, the exhibits attracted 135,000 visitors and gave evidence of the public's interest in the state's heritage. As the Tricentennial closed, the steering committee, more committed than ever to the state museum concept, actively lobbied the legislature and the governor.

In 1971 Governor John C. West appointed a committee of legislators and citizens to study the feasibility of establishing a state museum. Having determined that the functions of a state museum were not being fulfilled by any commission, department or agency of state government, the committee concluded: "If we want a society which is concerned with more than the barest necessities, and if we want our children and citizens to know something of their heritage, the assets of their state and the direction of South Carolina's progress into the future, A STATE MUSEUM IS ESSENTIAL FOR THESE PURPOSES."

With that statement in mind, the State Legislature in 1973 enacted H1612 as the enabling legislation for a state museum. The act created a South Carolina Museum Commission of nine members, one from each of the six congressional districts and three at large. Governor West appointed Guy F. Lipscomb, Jr., of Columbia as chairman and named seven prominent South Carolinians to work with him.

To begin its work, the Commission named William E. Scheele as director, approved a staff of three to assist him and authorized the engagement of appropriate consultants and part-time employees to carry out initial surveys and planning.

The staff quickly set out to assess the museum-related resources of the state and to establish contacts with institutions of higher education, with private collectors, and with museums and related organizations in South Carolina and other states. These efforts helped the staff and commission members to crystallize their thinking about the proper role of the future state museum.

In support of the state museum concept, the trustees of the Columbia Museums of Art and Science generously offered to the state their land, their physical plant and the use of their collections. Consequently, initial planning efforts focused on the site of the Columbia Museums, the block bordered by Senate, Bull, Gervais and Pickens streets. The Commission planned for the state museum to be part of a cultural complex that would include a performing arts auditorium built by the University of South Carolina and a new headquarters for South Carolina ETV. By the end of fiscal year 1976-77, consultants for the Commission had completed schematic plans for the site and building and a draft of an exhibit plan.

In that same year William Scheele resigned as director and was replaced by David C. Sennema, a former director of the S. C. Arts Commission. Under Mr. Sennema's leadership, the staff continued to make important strides toward the creation of a state museum.

Both the staff and the commission members recognized that further architectural and site planning was necessary in order to assess the practicality of the schematic architectural design. After obtaining a federal grant of \$9,855 from the National Endowment for the Humanities, the Commission engaged E. Verner Johnson and Associates, Inc., of Boston to guide the staff through the initial stages of a master plan. A specialist in museum design, Mr. Johnson had prepared or had collaborated on development plans for museums in Boston, Memphis, Hot Springs, Arkansas; Nashville, Washington, D. C., and several foreign countries. With the assistance of Mr. Johnson and 19 museum professionals from around the country, who served as consultants, the first five-year plan was prepared and the initial sections of a master plan brought to a well-developed stage.

The long hours of thought and consultation eventually led the Commission to conclude that its earlier plans were inadequate and to seek a new site for the state museum. It considered a number of possibilities, the final choice being a 53-acre wooded tract on the west bank of the Saluda River opposite the Riverbanks Zoo. The property was owned by the South Carolina Electric and Gas Company, which agreed to lease it to the Commission for \$1.00 per annum for 99 years.

In the spring of 1979, the Commission received a \$59,000 capital bond appropriation to complete a master plan for the Saluda River site. To coordinate the planning, the Commission contracted with the Columbia-based architectural firm of McNair, Gordon, Johnson and Karasiewicz, which in turn engaged E. Verner Johnson and Associates as planning consultants. After a careful search, the Commission also asked the McNair firm to engage A Couple Designers, Inc., of Middleport, Ohio, to prepare a conceptual exhibit plan. A Couple Designers (now known as Gerard Hilferty and Associates, located in Athens, Ohio) came well recom-

mended, having recently completed work on the International Museum of the Horse at the Kentucky Horse Park, near Lexington, among other projects.

A master plan for the South Carolina State Museum was finished in January 1980. Three hundred and fifty copies were printed, a number of which were distributed free to libraries throughout the state. As part of the planning package, E. Verner Johnson and Associates constructed a model of the proposed museum, which the Commission used extensively to publicize its goals and plans.

At the time the master plan was completed, the price for the new museum, including the development of nature trails on the site and the construction of an aerial tramway linking the museum and the zoo, had reached \$24 million. One year later, when the Commission applied for capital funds, inflation had pushed the cost to \$26 million.

The state's deteriorating economic condition convinced the Commission that it would be unwise to request such a large sum. Instead the Commission decided to ask for a smaller first phase option, 80,000 square feet at a cost of \$11 million. It submitted this request to the Budget and Control Board in January 1981.

Governor Riley opposed constructing a new building for the museum during a time of fiscal stringency. He suggested that the Commission rehabilitate an existing building for museum purposes. Although strongly partial to the Saluda River site, the Commission was willing to consider alternatives, but it insisted that any building selected had to meet strict criteria. The Commission had resolved from the beginning that South Carolina would have nothing less than a first-class state museum.

Following the Governor's recommendations, staff members, commission members, and architects inspected a number of buildings, including Logan School on Elmwood Avenue, the old Columbia High School on Washington Street, and the Mills and Babcock buildings at the State Hospital. None of them provided the high ceilings and large open spaces that contemporary museum exhibit techniques require. Major exhibits such as a one-room school, a country store, and a giant white shark would have been impossible to do. For a time it appeared that no available building in the Columbia area was suitable for a state museum; then an exciting new opportunity arose.

In the fall of 1980 Mount Vernon Mills, Inc., announced plans to close its large textile mill in Columbia and on that occasion donated some photographs, movie film, and other materials to the state museum. While arranging for this donation, Rodger Stroup, the Commission's history curator, had an opportunity to see the mill. His report of the vast spaces available in the building led Mr. Sennema to consider the possibility of locating the state museum there. Staff and commission members made a

number of visits to look over the facilities.

Governor Riley recognized the mill's potential as a site for the museum, and he encouraged the Commission to move in that direction.

At this point the Commission asked its planning architect, E. Verner Johnson, to inspect the mill and to report on its feasibility as a museum. In company with William Johnson, of McNair, Gordon, Johnson and Karasiewicz, he toured the building and gave it an enthusiastic endorsement. With its enormous open spaces and high ceilings, the structure was well suited to a museum. Since a new building seemed unattainable, Verner Johnson recommended that the Commission pursue the mill option.

Accordingly, the Commission shifted its focus from the Saluda River site to the mill. Commission members and staff were painfully aware of the advantages they were giving up: an outstanding natural site with important historical associations, the opportunity to construct a fine new facility tailored to their plans, and the possibility of joint programming with the zoo. At the same time they recognized that the mill had very real advantages. It could be renovated for less money than a new building would cost. It was more than half again as large as the proposed new structure and thus would allow for ample expansion. It was historic, the world's first electrically powered textile mill, and as a mill it was identified with South Carolina's most important industry. Finally, it was located on a historic waterway, the old Columbia Canal, built in the early nineteenth century to move river traffic around the rapids of the Broad and Congaree rivers and later used to power a small hydroelectric station. Aware that the City of Columbia had been planning to turn the property along the canal into an outdoor recreational area, the Commission recognized immediately that the state museum could dovetail with those plans.

With Governor Riley's support the Commission pursued capital funds to acquire and renovate the mill. The first hurdle was cleared when Representative Tom Mangum, chairman of the House Ways and Means Committee, persuaded that body to add \$4 million to the capital improvements bond bill on the Commission's behalf, with the understanding that additional monies, if needed, would be raised from non-state sources.

The provision sped through the House but stumbled in the Senate, as the Finance Committee struck the Commission's appropriation in an effort to trim the bond bill. At that moment prospects for the museum seemed gloomy indeed. Within hours the Governor intervened to put the museum back on its feet. Following a call from Guy Lipscomb, chairman of the Commission, he quickly got in touch with the directors of Mount Vernon Mills and persuaded them to donate the site and building to the state for the purpose of a museum. He next induced the Commission to agree to raise at least \$2.6 million in non-state funds, some of which would pay for architectural and engineering costs and \$1 million of which would

be set aside as an endowment to offset some of the museum's operating expenses. Having obtained agreement from both parties, the Governor recommended that the state commit \$4 million in capital funds.

With the support of senators Hyman Rubin and Heyward McDonald, the Governor's package was presented to the full Senate, where it received a stamp of approval. Four months later, on December 7, 1981, in a ceremony at the State House, officials of Mount Vernon Mills formally donated the mill building and site to the state, a contribution estimated at \$5 million in value.

From this donation the state received a building with excellent potential as a museum. Of course, there were problems. The mill was surrounded by industrial facilities and by the state's Central Correctional Institution. The structure would have to be modified to conform to modern building codes, and it was larger than the museum's foreseen space requirements. But the Commission was confident that those problems could be overcome.

Following the donation of the building, the Commission took steps to develop schematic plans for locating the museum within the structure. It continued to work with the same architects contracted to develop the Saluda River building: the Columbia-based firm of McNair, Gordon, Johnson and Karasiewicz, the architectural planning firm of E. Verner Johnson and Associates and the exhibit design firm of Gerard Hilferty and Associates.

Working closely with the staff, the planners undertook another master plan, and the Commission launched a capital fund drive to raise \$2.6 million from non-state sources. Initially the Commission considered managing the campaign itself, but upon the advice of consultants decided to turn that responsibility over to the Friends of the State Museum, a private, non-profit organization chartered in 1980. To provide staff support for the campaign, the Friends hired Susan Hendricks as director, and she soon put together a hard-working group of part-time paid staff and volunteers.

Shortly after Mrs. Hendricks became director, the board of the Friends, with the advice and assistance of Governor Riley, invited Thomas C. "Nap" Vandiver of Greenville to serve as chairman of a state-wide steering committee. Mr. Vandiver, chairman emeritus of Southern Bank and Trust Company, accepted the challenge and enlisted the aid of a number of influential citizens from various parts of the state. The campaign got underway in October 1982. At the outset the committee and the Commission agreed to increase the fund-raising goal from \$2.6 million to \$3 million, the difference to offset campaign expenses.

If planning and fund raising are essential prerequisites for developing a museum, collecting is another. The substance of a museum, the very thing that makes it a museum, is its collection of objects. When the Museum

Commission was established in 1973, there were no existing collections around which the new state museum could build. The Commission had to develop collections while it planned the museum. At the outset progress was slow, owing principally to lack of staff. Nevertheless, the Commission has acquired a respectable collection, which continues to grow. Most of the material has been obtained through donations, although choice objects have occasionally been purchased with the limited funds available.

In addition to collecting, a museum must preserve its collections for the future. Storage is an important consideration. There must be sufficient space, and temperature and humidity must be carefully regulated to prevent damage to fragile objects. During the early days of the Commission, one of the staff's greatest worries was the lack of suitable storage; the collections were kept in a commercial warehouse devoid of climate controls. In July 1977 the Commission was able to lease from the Columbia Museum of Art Commission a former art gallery and photo studio (dubbed "the depot") which, although small, provided the first appropriate storage facility. In February 1979 the Commission moved its collections to a climate-controlled space in the Five Points Building where its offices are located. Equipped with humidification, air conditioning, security, and atmospheric monitoring devices, the new storage area met the basic standards of the museum profession.

There was just one problem with the new storage arrangements: they were too small. The collecting efforts of the curators were rapidly filling the space, and large objects such as wagons, farm machinery, and automobiles would not fit. Fortunately, in FY 1980-81 the Commission received a supplemental appropriation that enabled it to lease 4,000 square feet of space in a commercial warehouse near the fairgrounds. This facility was also furnished with climate controls. Once the space was available, the museum began to acquire many of the large objects that it had postponed collecting for so long.

The Commission acquired another storage area as a result of the donation of the mill. Among the facilities on the site was a 6,000-square-foot brick storage building with a concrete floor and sliding steel doors. Although the structure was not air conditioned, it provided suitable temporary protection for large objects such as threshing machines, reapers and similar machinery that had long been stored outdoors or in barns prior to coming to the museum.

Museum collections are an educational resource, and the primary way most museums use their collections is to exhibit them to the public. In 1977 the Commission began a small-scale exhibit program, even though it lacked a building. For three years the Department of Archives and History allowed the Commission to use an exhibit case in its building, and the Commission also received permission to set up its own display case in

the lobby of the State House, where it has carried on a program of changing exhibits. The agency has also occasionally installed exhibits in other state buildings, shopping malls and the Columbia airport.

Early in its history, the Commission started a modest publication program. In 1975 it began issuing a newsletter to keep the public informed of the activities of both the Commission and other museums throughout the state. Subsequently, it produced a color brochure on the common snakes of South Carolina, which was enthusiastically received, and it launched a series of specialized publications called Museum Bulletins, intended for a scholarly audience. Six bulletins have been issued.

A number of activities begun in the early days have become established features of the Museum Commission's program. From the very beginning the Commission has carried on a vigorous campaign of public information. To explain the concept of a state museum, staff members and commission members have spoken throughout the state to service organizations, historical society meetings, museum audiences, college assemblies, high school groups, conservation camps, artists' guilds, travel conferences and teachers' meetings. They have answered questions and provided consultant services in the areas of natural history, history, art and the environment.

Another worthwhile service performed by the staff is the examination and identification of specimens and collections brought in by individual citizens. In fact, hardly a day passes without a telephone call or a visit from someone interested in learning more about an object in his possession. In addition to advising individuals, employees have worked with the staffs of agencies such as the Department of Parks, Recreation and Tourism, the S. C. Arts Commission, the S. C. Wildlife and Marine Resources Department, S. C. ETV, the Law Enforcement Officers' Hall of Fame, and the State Board of Education, to add services to their programs.

Commission staff members have also cooperated with private organizations such as dive clubs, the S. C. Wildlife Federation, the S. C. Science Council, and the Southeastern Gem and Mineral Society.

The Museum Commission has always considered one of its major goals to be the development of a program of services and assistance to the museums of the state. It has lent many objects from its collections, made professional publications available to small local museums, circulated traveling exhibits, arranged consultant services, and sponsored training workshops for museum personnel. To coordinate these activities it obtained a series of grants from the National Endowment for the Arts, which it used to employ a program administrator for state-wide services. In 1981 the state took over the funding of this position.

The Commission also acquired regulatory responsibility in August

1976, when Governor James B. Edwards requested that it administer the provisions of the amended Underwater Salvage Law (54-7-210-80) relating to fossils. Under the law the Commission shared responsibility with the Institute of Archeology and Anthropology, USC, for licensing hobby divers and commercial salvage divers to recover fossils and archeological material from beneath the state's navigable waters. Staff members, particularly Rudy E. Mancke, curator of natural history, worked with representatives of the Institute to develop rules and regulations and then cooperated with the Law Enforcement Division of the S. C. Wildlife and Marine Resources Department to secure their enforcement. Furthermore, in order to assess the extent of the fossil resources it was charged to protect, the Commission hired three divers in 1979 to carry out a survey of the state's coastal rivers. After conducting the survey for two years, the agency eliminated the program because of budget cuts. Tight money forced the Commission to concentrate on its primary mission, the development of the state museum.

In the nine years since its creation, the South Carolina Museum Commission has gradually laid the groundwork for that museum. There have been false starts and disappointments, and at times progress has been slow, but there has always been progress. With a donated building, financial support from state government, and a major investment by the private sector, the ultimate realization of the state museum seems assured.

SUMMARY OF PROGRAMS IN 1983-84

For the South Carolina Museum Commission, 1983-84 witnessed considerable progress. With a clearly defined goal, the renovation of the former Mount Vernon Mills textile plant, in view, the Commission continued to build its staff, cooperated with the Friends of the State Museum in a major capital funds campaign, completed a master plan and began developing more detailed architectural and exhibit plans, expanded its collections, installed its first large exhibit, initiated a new educational program, and maintained its program of state-wide services.

Administration and Planning

This program consists of the agency's clerical, accounting, personnel, and management functions. It also includes public information services and the coordination of planning for the new state museum.

A. Personnel

According to the Commission's master plan, the State Museum will require a staff of at least 47 people when it opens to the public. Last year the agency continued to build toward that goal, adding two new positions. One of them was a curator of art. With this position the Museum finally completed its curatorial staff and was able to plan and collect in all subject areas. The new art curator was Lise C. Swensson, former director of the Fine Arts Center of Kershaw County in Camden. The second new position, an administrative support specialist, was filled by Sherry B. LeTempt, who provided much-needed assistance in the clerical area.

In addition to the new positions there were several personnel changes. Lynn Debbink-Potter resigned as coordinator of state-wide services when her husband was transferred out of state, and Beverly B. Littlejohn, former staff assistant, was promoted to that job. Joan M. McBride took over as staff assistant. Late in the year David M. White resigned his position as public information coordinator, and Caroline E. Miley, formerly of PRT, succeeded him.

One consequence of growth was that the Commission for the first time was required to develop an Affirmative Action plan. The law exempts agencies having fewer than 15 employees, but the Museum Commission passed that threshold in mid-1983. Benjamin Swanson, deputy director for administration, worked with officials of the S. C. Human Affairs Commission in preparing the plan, which was approved in March 1984. Under this plan the South Carolina Museum Commission is an equal opportunity employer and endorses the concept of affirmative action. The Commission urges those individuals and organizations, as well as state and local governments, who plan, present, or implement cultural ac-

tivities in the state, to adopt affirmative action plans, and in other ways to involve the handicapped and expanded minority audiences in the cultural life of the state. The Affirmative Action policy statement is presented in this report as Appendix A.

Amid the excitement of new positions and new faces, the administrative staff was frustrated by its inability to find a suitable person for the position of conservator.

A conservator is a specialist with advanced training in the theory and practice of examination, restoration, and preservation of cultural objects. For the State Museum the position is crucial; many of the objects in its collections must be properly cleaned, treated, and in some cases restored before they can be exhibited. The Museum also needs to insure that its storage and exhibit preparation areas are designed to provide optimum conditions for the preservation of collections. For these purposes it needs a conservator's expertise. But people with such knowledge are not plentiful, and the Commission attracted few qualified applicants, even though it conducted two nationwide searches through professional publications. As the year ended, the staff was advertising the position yet again, but it was also investigating the possibility of hiring one or more conservators under contract to survey the collections and to establish priorities for treatment, some of which could also be handled contractually.

During 1983-84 the staff made no use of part-time employees, but it did draw upon a number of volunteers. In an effort to catch up with the other disciplines, art curator Lise Swensson recruited seven: Karen Carter, Margaret Arial, Gwen S. Davis, Swietoscawa Ferguson, Dee Hansen, Donnell Hornsby, and John Bimelow. These people did research, organized slides of the State Art Collection, took photographs of collections, and assisted Ms. Swensson in various office duties. Linda Knight, curator of education, drew upon the knowledge of Sally Gandy, Verona Poole, Val and Audrey Green, Margaret Fullerton, Fran Burnett, Barbara Fulmer, and Ann Dukes to develop a set of traveling education trunks. Ms. Knight also organized a volunteer speakers bureau made up of members of the Friends of the State Museum to assist the staff in giving promotional talks.

In order to keep up with the exhibit planning schedule, the Commission also contracted with a number of researchers to supply information for specific exhibits. Their contributions will be discussed more fully below in the section on research.

Many of the newer staff members, and some of the veterans as well, added to their professional knowledge through workshops and training courses. David C. Sennema, director, attended the American Law Institute/American Bar Association's annual seminar on museum law. Overton G. Ganong, deputy director for programs, took part in a work-

shop on productivity at USC. Benjamin Swanson, deputy director for administration, attended a workshop on museum security at the Smithsonian Institution and took advantage of state government training courses in finance, personnel, and planning. Lise Swensson, art curator, went to a Smithsonian workshop on developing, managing and maintaining collections. Linda Knight, curator of education, participated in a Smithsonian education project, attended a one-day seminar at the Columbia Museum of Art on childhood development, and pursued an independent study course entitled "Education: School Programs and the Museum," which was provided by the American Association for State and Local History. Jake Brown, exhibit preparator, and Theresa Singleton, historical researcher, attended a Smithsonian collections management workshop offered in Columbia; Ms. Singleton also participated in the Winterthur Museum's Summer Institute for material culture and research and Ron Shelton, curator of science and technology, attended a science demonstration workshop at the Virginia Military Institute. Staff members also attended professional conferences sponsored by the American Association of Museums, the American Association for State and Local History, the Association of Science and Technology Centers, the Southeastern Museums Conference, the Southeastern Archeology Conference, the S. C. Historical Association, the S. C. Federation of Museums, and the Confederation of S. C. Historical Societies.

Theresa Singleton, Ron Shelton, and Rodger Stroup presented papers at professional meetings and conferences. Rudy Mancke, curator of natural history, who is well known throughout South Carolina as a speaker, was invited to present a series of guest lectures at the University of Vermont in Burlington. David Sennema, Overton Ganong, and Rodger Stroup served as speakers for South Carolina in *Your Attic*. This state-wide series of programs, sponsored by the Applied History Program at USC and by numerous historical organizations, was funded by the South Carolina Committee for the Humanities. The program's purpose was to increase public awareness of the importance of everyday objects to the study and interpretation of history and to encourage people to preserve the objects in their possession.

B. Planning

Last February the Museum Commission passed a milestone when it published its master plan for the former Mount Vernon Mills property. This plan, produced by E. Verner Johnson and Associates, architectural planners; Gerard Hilferty and Associates, exhibit planners; and McNair, Johnson and Associates, local architects, sets forth the concept of how the mill building will be converted into a museum. That concept has changed little since last year's annual report. The museum will occupy the wing of

the building that runs north-south parallel to Huger Street, with the entrance on the south façade, facing Gervais Street.

The architect's plan is to create a dramatic three-story atrium leading into a spacious two-story lobby on the first floor. Sharing that floor will be visitor service areas, education facilities, and collection storage rooms.

Exhibits will occupy the second, third and fourth floors, with the principal circulation between levels provided by a broad stairway through a soaring open space created by removing portions of the third and fourth floors. Major exhibit elements in this space will capture the attention of the public and orient visitors to the themes treated on each level.

The state museum will present a multi-disciplinary exhibit program, featuring natural history, science, technology, cultural history and art. Natural history will occupy the second floor, science and technology the third, and cultural history the fourth. Art will be located on the second floor in the initial phase of development but will shift to the fourth when the museum reaches completion. With the exception of art, the disciplines will receive approximately equal emphasis. Art will comprise relatively less of the program because the subject is thoroughly treated by a number of other museums in the state, but at the same time it will be the least restricted topic because most of the art exhibits will be presented in the changing gallery, which will not be limited in scope to South Carolina.

In order to conform to fire regulations, the building will be compartmentalized into vertical sections. Storage and work spaces will be strictly segregated from public assembly areas. The shipping and receiving area, collection storage, conservation lab, registration area, and security office will be located in the northernmost section of the building. The exhibit design studios and workshops will be located in a separate building behind the museum.

Most of the staff offices will be in the "annex," a three-story structure jutting from the west side of the museum wing. This building will also eventually house the museum's food-service facilities.

The site presently contains an assortment of warehouses and auxiliary buildings, which will be demolished to create an open courtyard overlooking the Columbia Canal. The courtyard will eventually contain gardens, outdoor exhibits, terraced eating areas, program spaces for outdoor events, a pond for nature study, and a small amphitheater.

Ultimately, the state museum will occupy about 225,000 square feet of the former mill. Since that much space would be too expensive to develop at one time, the museum will be built in three phases. The first phase will include between 60,000 and 80,000 square feet, of which about 30,000 will be exhibits; the second phase will expand to approximately 120,000 square feet, and the third, the largest phase, will add another 100,000.

When completed, the museum will have almost 80,000 square feet of exhibits. The target date for opening Phase I is 1987.

Following the publication of the master plan, the architects and staff plunged immediately into more detailed planning. From this point most of the work was performed by the principal architects, McNair, Johnson and Associates, of Columbia, and by the Columbia-based engineering firm of Tectonics Engineering Consultants, Inc.

The most difficult task facing the planners was to design a first phase of the museum that would fit a very tight capital budget. When the initial estimates exceeded the funds available, staff and architects went through two exhaustive rounds of cost-cutting, searching for ways to provide the best possible program for the money. Throughout this exercise the Commission and staff assumed that the building and the site were secondary. Exhibits would take precedence, for they were central to the museum program and would provide the experience that would keep visitors coming back.

Despite the importance of exhibits, the staff was unable to proceed immediately with more detailed exhibit planning. Throughout the master planning process — in fact, since the preparation of the Saluda River site plan in 1979-80 — the staff had worked with the exhibit planning and design firm of Gerard Hilferty and Associates. But when Mr. Hilferty submitted a proposal to continue his design services, the Commission rejected his fee as too high. Although the Commission undertook to negotiate a lower fee with Mr. Hilferty, it also began to look around for alternatives, and instructed the staff to request a proposal from the Charlotte-based firm of Design/Joe Sonderman, Inc. After comparing the two proposals, the Commission, acting upon the staff's recommendations, chose to work with Mr. Sonderman's company. There were a number of reasons for this decision. Design/Joe Sonderman came highly recommended by its clients. The firm had designed the galleries and exhibits for Discovery Place, a popular science museum in Charlotte, and it had also performed successfully on a number of other educational and promotional projects in the Carolinas. Mr. Sonderman's fee was considerably lower than Mr. Hilferty's, and he was also much closer. It would be easy for designers and staff to travel between Columbia and Charlotte; much more time consuming and expensive for them to travel between Columbia and Athens, Ohio. Although Mr. Hilferty's firm had a good record of service, it could not offset the financial advantage and convenience offered by Mr. Sonderman.

Owing to the delay in selecting a designer and in negotiating a contract, the staff did not begin working with the design firm until April. For the rest of the fiscal year they were involved with the preliminary design of the galleries, choosing the exhibits to be presented in the opening phase of

the museum, determining the relative size and placement of exhibits, and deciding upon methods of presentation. As the fiscal year ended, the preliminary design process was continuing, with a projected completion date of September 30.

Meanwhile, the long-standing question of who would occupy the portion of the building not used by the museum had not been resolved. For much of the year, the most likely tenant appeared to be a proposed agri-business trade center. Back in the spring of 1983 the General Assembly had appropriated money to research the feasibility of such an operation. That study took most of FY 1983-84, and when published it concluded that the old mill structure was inadequate for the center's purposes. As the year ended, the Budget and Control Board was seeking other tenants and developing a plan to renovate the building. Fortunately, the Board elected to work with McNair, Johnson and Associates, the museum's architects, ensuring a consistent approach to the overall project.

C. Fund-raising

Because the 1981 legislative compromise that produced a \$4 million capital appropriation for the museum obligated the Commission to raise a minimum of \$2.6 million dollars in non-state funds, the Commission's attention throughout 1983-84 was focused on that all-important capital fund drive.

In 1982 the Commission had decided that the most effective strategy would be to raise money through a private, non-profit corporation, the Friends of the State Museum, which had been chartered in 1980 to support the museum project. The board of the Friends hired Susan Hendricks as director to administer the campaign, then, with the assistance of Governor Riley, recruited Thomas C. "Nap" Vandiver of Greenville, chairman emeritus of Southern Bank and Trust Company, to serve as chairman of a state-wide steering committee. As the campaign got underway in October 1982, the steering committee and the Commission agreed to raise the goal from \$2.6 million to \$3 million dollars, with the additional amount to defray campaign expenses.

During fiscal year 1983-84, the Friends and the staff of the Museum Commission cooperated in a number of fund-raising ventures. Parties for potential donors were held in Cheraw, Charleston, Georgetown, Clinton, Hilton Head, Columbia, and Spartanburg. Amid gracious surroundings and delectable eatables, the latter prepared by Jenny Sloan, Friends board member, commissioners, staff members, and Friends spoke of the need for a state museum and encouraged the guests to contribute to it.

In support of the campaign, the Commission established a meeting facility at the museum site. Actually, the facility was an old truck trailer that had seen yeoman service on the highways and byways of North

Carolina as a bookmobile. The South Carolina Arts Commission had acquired it a few years earlier but had never gotten around to using it. Last summer that agency sold it to the Museum Commission for \$1,000. Michael Fey and Jake Brown, the museum's exhibit staff, transformed it from a rusting relic into a cozy, carpeted meeting room where the Friends, joined by museum staff, hosted a series of luncheons for potential donors.

At the beginning of the fund-raising campaign the steering committee had decided to concentrate initially on potentially large donors, but as the drive progressed, contributions were solicited from smaller firms and individual donors of average means.

An important feature of this approach was a campaign to raise money in the schools. Coordinated by Libby Bernardin, campaign assistant for the Friends, with help from Linda Knight, the museum's curator of education, and Ronald Shelton, curator of science and technology, the school campaign picked up valuable support from the very beginning. Standard Federal Savings and Loan Association contributed \$2,000 to print a promotional poster, and the well-known wildlife artist Anne Worsham Richardson donated copies of her print "Fawnzie," which were given as awards to schools that took part.

Others who accepted major responsibilities were: Mrs. Nancy Thurmond, who hosted chairmen from the participating schools at an organizational meeting; Dr. Evelyn Blackwelder, assistant superintendent for Lexington School District Five, who coordinated the elementary school campaign; Susan Mitchell, science instructor at Midlands Technical College and president of the S. C. Association of Biology Teachers, who arranged the high school campaign, and Dr. Wade Batson, professor emeritus of the USC Biology Department, who served as campaign chairman.

The climax of the school campaign came on April 30, when Governor Riley and Dr. Charles Townes, Nobel prize winning physicist, addressed a gathering of representatives of schools receiving awards for their participation. In his remarks, Dr. Townes stressed the importance of museums as cultural and educational resources and commended the schools for their participation in the state museum project.

As the fiscal year drew to a close, schools were still sending in contributions. At that time 179 schools from 28 counties had collected about \$30,000. The cost of the campaign, including a promotional videotape shown over ITV, came to \$8,900 leaving a profit of over \$21,000. About \$5,000 was earmarked for a large shark model to hang in the natural history hall; the rest went into the unrestricted capital account. On June 30, 1984, at the third annual meeting of the Friends held in the chamber of the State House of Representatives, Mrs. Hendricks reported that gifts

and pledges to the capital campaign had reached \$2.4 million. It was hoped that the goal of \$3 million could be reached in the coming year.

D. Public Information

For a developing organization one of the most vital activities is public information, since people will not support a program they know nothing about. During 1983-84 the agency conducted an active program to inform South Carolinians about the exciting prospects of the museum.

These efforts went on despite a staff turnover that saw three people responsible for public information over the course of the year. After David White resigned, Linda Knight, the curator of education, filled in as a part-time public information coordinator until Caroline Miley was hired. It is to Ms. Knight's credit that the information campaign lost no momentum during that interval.

In fact, a great deal was accomplished in 1983-84. The Museum Commission participated in more public events than ever before. Each Sunday during the fall, the staff exhibited its biggest artifact, the old mill building itself, in a series of open house tours. For two weeks staff members and volunteers from the Friends manned a booth at the State Fair, giving thousands of people from all over the state an opportunity to inspect the architectural models of the museum, to see a few objects from the collections, and to buy a T-shirt emblazoned with the museum logo. Continuing a tradition, the museum also erected a display for Mayfest, an annual outdoor arts festival in Columbia. This time the featured attractions were a moonshine still and an old farm wagon. Notable objects were displayed on other occasions as well. The Anderson automobile was a focal point of an antique auto show in Columbia, and a collection of items from General Charles Duke's Apollo XVI mission to the moon drew considerable attention at Aerospace Expo, held at the Greenville Mall in February. General Duke's donation of that material was the occasion for a media event at the State House in which Governor Richard Riley participated. Later in the year, a second major news event occurred when the renowned physicist Dr. Charles Townes presented his 1964 Nobel prize medal and several other awards to the State Museum, an event which coincided with the conclusion of the school campaign mentioned in the previous section. Governor and Mrs. Riley again gave generous support to the Museum, offering the facilities of the Governor's Mansion for a reception and luncheon in honor of Dr. Townes.

In addition to these major events, the staff sent frequent releases to newspapers around the state, gave interviews for feature articles, and arranged for the coverage of noteworthy collecting activities, such as the acquisition of a pharmacy counter, tobacco display cabinet, and soda fountain from the old Davis Pharmacy in Darlington.

Throughout the year staff appeared on television and radio to promote the state museum. They also made approximately 260 talks to community groups state-wide. In fact, the number of speaking opportunities became so great that the staff organized a volunteer speaker's bureau of Friends members throughout the state who agreed to give talks on the state museum to people in their areas. These efforts have paid off in greater public awareness and support for the museum.

COLLECTIONS, EXHIBITION AND EDUCATION

This program comprises the traditional functions of a museum: to collect and preserve objects, to exhibit them to the public, and to interpret them in an educational manner. For many years this has not been a balanced program. Collecting has been the priority, for without collections there would be nothing to exhibit or interpret. Nevertheless, the Commission over the years has carried out a modest exhibit program in state buildings, and last year mounted its largest exhibition ever. The staff also launched an ambitious research program and developed some exciting new educational offerings. These initiatives brought a greater degree of balance to the overall program than before.

A. Collections

In the area of collections the Commission enjoyed another outstanding year in 1983-84. At long last it was able to hire a curator to develop collections and plan programs in art. For the first time the agency had a full complement of curators. Collecting proceeded at a brisk rate, putting increasing demands on storage space. Despite the influx the registrar and the curators kept up with the documentation of new acquisitions and worked through most of the backlog of uncataloged material from the early years.

In order to facilitate the selection and use of objects for "hands-on" educational programs, the staff adopted the novel approach of establishing a separate "teaching" collection, which was to contain reproductions of authentic items, duplicate materials and objects less suitable than those in the permanent collections for exhibition and research. Naturally, the curator of education took responsibility for developing and managing the teaching collection. Thirty-seven objects were accessioned last year, a modest beginning, but the collection is expected to grow rapidly as the museum approaches completion.

From the standpoint of acquisitions, 1983-84 was a very productive year. The Commission recorded 190 accessions containing 2,311 objects. (In museum parlance an *accession* is defined as all the material collected from one source at one time. An accession can consist of one or many objects.) This tally was considerably larger than that of the previous year, when the Commission acquired 134 accessions totaling 1,445 objects. To a certain extent this increase reflected the fact that at long last the Commission had a complete curatorial staff. It also indicated that the agency's publicity was paying off in increased public awareness and interest.

The following table profiles those new collections by subject area and by manner of acquisition:

	<i>Number of Accessions</i>	<i>Number of Objects</i>
1. <i>History</i>		
Gifts	97	1,310
Purchases	6	6
Field Collections	6	48
Transfers ¹	2	8
Total	111	1,372
2. <i>Natural History</i>		
Gifts	16.5	188
Field Collections	34	403
Total	50.5	591
3. <i>Science/Technology</i>		
Gifts	15.5	254
Field Collections	1	1
Transfers ¹	3	66
Total	19.5	321
4. <i>Art</i>		
Gifts	2	11
Purchases	6	9
Field Collections	1	7
Total	9	27
5. <i>All Disciplines</i>		
Gifts	131	1,763
Purchases	12	15
Field Collections	42	459
Transfers ¹	5	74
Bequests	0	0
Total	190	2,311

¹ Gifts from another agency of government

As can be seen, gifts from individuals made up over three-fourths of the total number of objects received, with field collections, i.e., acquisitions of natural history specimens or discarded man-made material, accounting for about 20 percent. On the other hand, purchases amounted to considerably less than 1 percent of the objects acquired, but they consisted of highly collectible or rare items the Commission could not have obtained

in any other way. If the museum is to acquire choice items for its exhibit program, it must have an adequate purchase account. Such an account also enables the museum to collect purposefully. To obtain all the material it needs for specific exhibits, the museum cannot rely wholly on the unpredictable generosity of donors.

The Commission's performance in collecting over the last five years can be seen in the following table, which charts incoming collections by number and source.

	1979-80	1980-81	1981-82	1982-83	1983-84
Accessions	96	111	148	134	190
Gifts (objects)	3,519	953	3,156	906	1,763
Purchases (objects)	174	100	167	31	15
Field Collections (objects)	184	23	65	308	459
Transfers (objects)	1	21	13	139	74
Bequests (objects)	<u>2,492</u>	<u>—</u>	<u>—</u>	<u>61</u>	<u>—</u>
Total (objects)	6,370	1,097	3,401	1,445	2,311

The unusually high figures for gifts and bequests in 1979-80 require explanation. Two of the accessions were collections of Indian relics, such as projectile points, stone tools, potsherds, pipes, and beads — 5,361 pieces in all. If these are deducted, the remaining objects in the gift and bequest categories total 820, more in keeping with the performance of other years.

Here is a list of some noteworthy items collected in 1983-84, arranged by category:

History

1. Carriage, c. 1840, that once belonged to Governor John L. Manning, gift
2. Battle flag of the Williamsburg Light Dragoons, 1861-65, purchase
3. Sterling silver flatware pieces made by several S. C. silversmiths, gift
4. Model 1841 U. S. percussion rifle, made by the Palmetto Armory, c. 1853, purchase
5. Henry rifle, model 1860, gift
6. An assortment of medical instruments and equipment, late 19th and early 20th centuries, gift
7. Drop-leaf banquet table, c. 1820, made in Lancaster County, gift
8. Pharmacy counter, tobacco counter and soda fountain from the Davis Drug Store in Darlington, 1880-1930's, gift
9. Melodeon with rosewood veneer, c. 1840, gift
10. A selection of quilts:
 - a. Album/friendship quilt from Greenville, c. 1855, gift
 - b. Unfinished child's quilt with signed squares, from Sumter County, c. 1854, gift

- c. Rose of Sharon pattern from Laurens County, c.1840, gift
- d. Mosaic pattern from Charleston, c. 1840, purchase
- e. Chintz applied quilt from Fairfield County, c. 1840, gift
- f. Flour sack quilt from Richland County, c. 1930, gift
- 11. Oil portraits of Pierce Mason Butler, Waddy Thompson, Elizabeth Mills Jones, and Emmala Butler Thompson, gifts

Natural History

- 12. Peregrine falcon, taxidermy specimen, transfer
- 13. Large assemblage of marine fossils, approximately 65 to 80 million years old, from Kingstree, field collections
- 14. Assorted taxidermy specimens, including deer, weasel, beaver, shrew, kestrel, thrush, yellow-shafted flicker, red-headed woodpecker, indigo bunting, nighthawk, chuck-will's widow, gannet, anhinga, killdeer, goldfinch, catbird, and red-shouldered hawk, field collection
- 15. Fossilized mandible of dire wolf (*Canis dirus*), gift

Science and Technology

- 16. Mementoes of the career of astronaut Charles Duke, Jr., gift
- 17. Nobel prize and other achievement awards and mementoes of Dr. Charles H. Townes, gift
- 18. Large clock face and works from Columbia City Building, early 20th century, gift
- 19. Addressograph machine, early 20th century, gift
- 20. Radio gear and other memorabilia used by Dr. Weston Cook of Columbia on the Plaisted Polar Expedition in 1968, gift
- 21. Scale model of the Parr nuclear power plant, gift

Art

- 22. Carroll K. Bassett, medallion of Carolina Cup, bronze, 1932, gift
- 23. David Jones, "Stella Gaskin," watercolor, c. 1960, purchase
- 24. Robert W. Wilson, "General Greene and his Army," oil, 1980, gift of the artist
- 25. Anna Hyatt Huntington, mother bear and cub, bronze recast of a work done c. 1902-06, purchase
- 26. Alfred Hutty, self-portrait, sugar cane press, Charleston couple, drawings, purchase
- 27. Robert Hunter, "Moon Form RJ-73," vacuum form serigraph, purchase
- 28. Robert Hunter, "A Landscape," lithograph, purchase
- 29. Blue Sky, "Tunnelvision," aluminum enameled sculpture, purchase
- 30. Ten Springs Mills posters, gift
- 31. Seven Spoleto posters, gift

A number of these items deserve special mention.

The carriage is a fine example of a type of vehicle that earlier generations called a phaeton. It was manufactured by the firm of Collis and Lawrence in New Haven, Connecticut, about 1840. Although sectional tensions were growing in those years, they did not deter John L. Manning, proprietor of Milford Plantation in Sumter County, from acquiring this elegant piece of Yankee craftsmanship. The carriage will occupy a prominent place in the museum's exhibits on the Antebellum era.

The battle flag measures 22 inches by 32 inches and is made of coarse wool, homespun linen, and appliqued silk. A blue palmetto tree stands in the center of a white background with a blue crescent in the upper left corner and the blue letters W. L. D. to the left, top, and right of the tree. The unit that carried the flag was later reorganized as Company I, 4th S. C. Cavalry.

Turning to weapons, the model 1841 percussion rifle, also known as the "Mississippi rifle" because of its enthusiastic use by a regiment of Mississippi volunteers during the Mexican War, was made under contract at the Palmetto Armory in Columbia about 1853. Only 1,000 of these weapons were made in South Carolina, and the Commission is fortunate to have acquired one. This particular example bears the carved name of S. B. Sightler. A check of Confederate service records turned up a Private S. B. Sightler who enlisted at Summerville on July 20, 1861, and re-enlisted at Cole's Island in April of the following year. Two months after his re-enlistment as a member of Company H of the 1st S. C. Infantry, he died in the Battle of Secessionville. What happened to the rifle after his death is not a matter of record.

Another weapon of considerable interest is the Henry. An early lever-action repeating rifle, ancestor of the famous Winchester, its type was carried by some of Sherman's troops when they marched through the Carolinas. Envious Confederates, toting their clumsy muzzleloaders, called the 12-shot Henry "the rifle you can load on Sunday and fire all week."

From later periods of history the Commission collected a plethora of objects. Among the more interesting were fixtures from an old drugstore. For a couple of years the staff had been planning to re-create a portion of a vintage pharmacy in the state museum. Last winter Mr. and Mrs. Richard L. Davis, proprietors of the Davis Drugstore, which had done business on the courthouse square in Darlington for about 90 years, saw an article about the state museum in the newsletter of the South Carolina Pharmacy Association. Since the Davises were planning to close their store, they got in touch with Dr. Rodger Stroup, curator of history, and he arranged for the Commission to collect the more notable fixtures, including a pharmacy counter of classical design with ornate columns and cornice, a

tobacco display case, a marble soda fountain, and an art deco display unit that stood behind it.

In the area of natural history, curator Rudy Mancke acquired from the U. S. Fish and Wildlife Service a beautiful taxidermy specimen of a peregrine falcon. This spectacular aerial predator once inhabited the entire eastern United States and was particularly common in the Appalachian mountains. It was known to nest in South Carolina. Now as a result of pesticide contamination, the peregrine falcon is gravely endangered. The Commission's specimen was found injured in the Santee National Wildlife Refuge. Officials of the U. S. Fish and Wildlife Service tried to rehabilitate it, but the bird did not survive. It must be emphasized that the Commission does not kill animals to get specimens; rather it salvages animals killed accidentally or illegally.

One of the more remarkable fossils collected was the mandible, or lower jaw, of a dire wolf, (*Canis dirus*). This extinct species was distributed over much of North and South America during Pleistocene times. It was as large as and more robustly built than the modern timber wolf and had much more powerful teeth. Evidence from fossil sites in other parts of the country suggests that the animal may have followed a hunter-scavenger way of life, much like modern hyenas. It died out about 10,000 years ago. The jaw is the best specimen of this animal to be acquired by the Commission.

There were also notable collections in the areas of science and technology. The Commission acquired about 100 objects relating to the career of General Charles Duke of Lancaster, who as a member of the Apollo XVI mission walked on the moon. Among the items donated by the general and his family were a piece of heat shield from the Apollo command module, a film bag carried on the moon, and a booklet of mission instructions worn on the astronaut's wrist. That booklet is still smudged with moon dust.

Less than two weeks after the ceremony at the State House confirming General Duke's gift, the Commission received a second prestigious donation, a set of gold medals representing international scientific awards. Presented by Dr. Charles H. Townes of the University of California at Berkeley, the awards included the Nobel prize for physics that Dr. Townes won in 1964 for his pioneering work on the laser. The other medals were the John Carty award from the National Academy of Sciences, the Niels Bohr international gold medal awarded for work that "has greatly contributed to the peaceful use of atomic energy," the David Sarnoff award for outstanding contributions in the field of electronics, and the Rumford medal given by the American Academy of Arts and Sciences for important work on heat and light.

A native of Greenville and a graduate of Furman University, Dr.

Townes is one of the most distinguished scientists of the contemporary era. The Commission considers it a high honor that he has chosen to place his beautiful medals in the state museum, where they will inspire future generations of South Carolina's young people.

One would not normally associate South Carolina with the North Pole, but the Palmetto flag has actually waved in the frigid winds of that forbidding region. It was planted there in 1968 by Dr. Weston Cook of Columbia, who served as physician and radio operator with the Plaisted Polar Expedition. Organized by Ralph Plaisted, an insurance salesman from St. Paul, Minnesota, the expedition became the first to reach the pole via an overland route since Admiral Robert E. Peary's venture in 1909. Last year the Commission acquired some of the radio equipment Dr. Cook used in his historic trek to the top of the world.

One of the major themes in the technological history of South Carolina is nuclear power. Last year the Commission acquired a unique artifact related to that theme: an exquisitely detailed scale model of the Parr nuclear power plant. Begun in 1960 by a consortium of four utility companies, the Parr plant on the Broad River was the first nuclear facility in the Southeast. Its successful experimental operation between 1963 and 1967 paved the way for the development of the nuclear industry.

The model was constructed by the Duke Power Company and for many years was displayed at the Keowee-Toxaway Visitors Center near Seneca. Although the Commission now formally owns the model, the staff has agreed to lend it back to the visitor center until the state museum is ready to install it.

In the field of art the Commission made a number of significant acquisitions covering a wide spectrum of media and styles. For example, it purchased an early bronze sculpture of a mother bear and cub by Anna Hyatt Huntington (1876-1973). Although born in Massachusetts, Mrs. Huntington, a world-famous sculptress, developed close ties to South Carolina. She and her husband Archer Milton Huntington founded Brookgreen Gardens, one of the country's premier botanical preserves and sculpture collections. Her bronze bears are evidently a recasting of a work done between 1902 and 1906.

Another significant acquisition was a set of three drawings by Alfred Hutty (1878-1954). Born in Michigan, Hutty spent his early years designing stained glass for the studio of L. C. Tiffany and later worked as a camouflage artist for the U. S. Navy. His association with South Carolina began in 1920, when he was invited to organize an art school for the Carolina Art Association. For the remaining 34 years of his life, he wintered in Charleston. Hutty captured the life of the old city and the Carolina low country in superbly executed drawings, prints, oils and watercolors. The drawings acquired by the Commission depict an ox-

drawn sugar press, a couple's rendezvous in a Charleston garden, and the face of the artist himself.

Besides the works of deceased artists, the Commission also acquired notable pieces of contemporary work. A bit of South Carolina's Revolutionary War history is stunningly portrayed in a large oil painting of General Nathanael Greene's army, donated by the artist, Robert W. Wilson, Sr. A retired U. S. Air Force officer living in Woodruff, South Carolina, Wilson has produced works on subjects ranging from aircraft to historical events. Three of his paintings on Revolutionary and Civil War themes are on permanent exhibition at the State House. The Commission's new work shows General Greene's defeated but still resolute men marching through a snowy woods during the difficult winter campaign of 1780-81.

These art works were acquired late in the year. Before the Commission could undertake a collecting program in art, the staff had to resolve a number of policy issues. The first was to define the scope of collecting encompassed by art, which in some forms, such as historical portraits and wildlife paintings, overlapped history and natural history. The curatorial staff agreed that each curator would apply selection criteria appropriate to his discipline. The history curator would collect paintings if their primary significance lay in their historical associations, and the natural history curator would acquire prints, photographs and other graphic materials if they could be used to convey an idea about natural science. On the other hand, the art curator would apply criteria of aesthetics and historical significance in making judgments about what to collect.

An art acquisition policy was adopted by the Commission in April 1984. It states that:

1. The South Carolina State Museum collections will consist of examples of fine art, decorative art, folk art, and crafts relevant to the State of South Carolina. Also included in the collection will be posters, wildlife art, architecture, film, graphic designs and other art objects related to South Carolina. To be collected, a piece should meet at least one of the following criteria:
 - a. It must deal with a South Carolina subject.
 - b. It must be a product of a native South Carolinian.
 - c. It must be a product of an artist who is a resident of South Carolina or who has done substantial creative work in the state.In the case of decorative art, folk art, and crafts, material that does not meet the above criteria may be collected if it can be used to interpret or provide a contrast for South Carolina material.
2. The State Museum will acquire objects for the art collection through exchange, purchase, or gift/bequest. The State Museum Advisory

Art Acquisitions Committee will be consulted when deemed necessary by the curator and/or the director. Final decisions concerning the acquisition of art objects will be made by the director or his/her designee upon recommendation of the art curator.

As called for in Section 2, Lise Swensson, with the assistance of Guy F. Lipscomb, Jr., chairman of the Commission and David C. Sennema, director, organized a State Museum Advisory Art Acquisitions Committee to advise her on potential acquisitions. The committee consisted of Carol Saunders, a collector from Columbia; Dr. John Bryan, professor of art history at USC in Columbia; Sam Wang, professor of photography and artist from Clemson; Jack Dowis, architect and artist from Florence; and Jeanet Dreskin, artist and teacher from Greenville. These people were selected not only because of their expertise in art but also because of their familiarity with the practice of art in South Carolina.

As part of its collections management program the Commission also provided curatorial services for the South Carolina State Art Collection. The State Art Collection is a program of the South Carolina Arts Commission, the purpose of which is to support the work of artists in the state. Each year the Arts Commission sponsors a juried exhibition from which it purchases a limited number of works, based on the recommendations of a selection committee that the Arts Commission appoints. Since the Arts Commission is not equipped to care for and exhibit the collection, it lends the works to the Museum Commission, which maintains them and circulates them to museums and exhibit galleries throughout the state. The State Art Collection has been in existence since 1967 and now contains approximately 250 pieces in all media.

One could write at length about acquisitions, but the donation or purchase of an object is only the first step in the collecting process. If objects are to be properly organized and used they must be numbered, photographed, cataloged, and documented. Thorough records-keeping is essential. As public institutions museums have a legal responsibility for the objects in their care. The museum must be able to distinguish each object in the collection from every other, to say where it came from and how it was acquired, to verify the museum's title to the object, and to identify it if it should be lost or stolen. In addition to these requirements the museum must record as much information as possible about the object in order to use it effectively in exhibits or in educational programs.

A proper system of collection records includes an accession book, which records transfers of title in objects to the museum, a catalog file which includes historical, scientific, photographic and statistical information; a source-of-accession file, which identifies the donors and sellers of objects; a documentation file which contains research reports, correspondence, and any other papers relating to the objects; and a loan file, which records the borrowing and lending of objects.

Working with the curators, the Commission's registrar, Winona Darr, has made significant progress in clearing up a backlog of uncataloged material acquired in earlier years while at the same time keeping pace with new collections. The Museum Commission is fortunate to have been able to establish an up-to-date records-keeping system while the institution is still young and the process manageable. Many older museums have encountered formidable problems in trying to apply modern registration procedures to large, inadequately documented collections.

Another important aspect of collections management is storage. In order to minimize deterioration, objects should be stored in a space equipped with temperature and humidity controls. The Commission has approximately 6,000 square feet of climate-controlled space, which has been rapidly filling up. In order to utilize space more efficiently, the Commission bought 36 linear feet of steel shelving four feet deep and twelve feet high, which has enabled the staff to use more vertical space and less precious floor area. Despite such improvements, the available storage spaces are quickly filling up, and it is likely that the Commission will soon need to lease more.

The staff has also purchased additional storage cabinets for textiles, firearms, and taxidermy specimens and continued its efforts to place many of its items in protective acid-free boxes to minimize exposure to dust. (Acid-free containers and wrapping paper insure that no harmful substances in the packaging will damage the museum objects.) Throughout its collection management program, the staff is using professionally certified storage supplies and equipment to guarantee that the objects entrusted to it are well protected.

Museum storage also requires strict security measures to lessen the risk of fire and theft. Over the past year the Commission has contracted with the South Carolina Alarm Company to provide such protection.

As another aspect of its risk management program, the Commission maintained insurance coverage on its collections. Many museums, especially those with rare and costly collections, do not insure collections at all, taking the position that their objects are irreplaceable and that insurance is, therefore, superfluous. Others maintain that, even though unique objects may be lost, insurance will at least enable the museum to replace them with something. The Museum Commission takes the latter position. It has insured its collections through the Division of General Services under a policy that covers all objects belonging to or on loan to the Commission at all times, whether they be in storage, on exhibit, or in transit. The Commission plans to expand this coverage annually to keep up with additions to the collections.

Although the state museum is still several years away from opening, not all of its collections are in storage. The Commission frequently lends

objects to other museums or exhibition facilities for public display. During 1983-84 the following organizations borrowed items from the state museum collections:

Amoco Chemicals Corporation
Calhoun County Museum, St. Matthews
Columbia Museums of Art and Science
Fine Arts Center of Kershaw County
Fort Jackson Museum
Gibbes Art Gallery, Charleston
Governor's Mansion Commission
Governor's Office
Hardeeville Welcome Center (PRT)
Historic Camden
Historic Columbia Foundation
Howard University, Washington, D. C.
I. P. Stanback Museum, S. C. State College
Keowee-Toxaway Visitors Center, Duke Power Company
Lt. Governor's Office
McKissick Museum, University of South Carolina
Macon Museum of Arts and Science, Georgia
Museum of York County
Smithsonian Institution, Washington, D. C.
South Carolina Bankers' Association
South Carolina ETV
South Carolina Tax Commission
University of South Carolina Law School

The Museum Commission believes that the sharing of collections is an important means by which museums can increase the educational usefulness of their holdings.

B. Exhibits

One of the primary roles of any museum is exhibition. In fact, the exhibiting of objects on a regular basis is one of the characteristics that distinguishes a museum from a mere collection. Since the Commission lacks an exhibit facility, it has been unable to present its collections to the public in the manner it would prefer. Nevertheless, the agency has continued the small-scale exhibit program begun in 1977, and last year it mounted its largest exhibit ever.

In fiscal year 1982-83 the Commission established for the first time an exhibit department. Michael Fey was hired as director of exhibits and James (Jake) Brown was brought on as exhibit preparator. Having two

skilled people to concentrate on exhibits and graphics meant that the Commission could accomplish much more in the area of public presentations than it could previously.

The exhibit case in the State House lobby remained the focus of the agency's exhibit program. Over the course of the year, the staff installed six exhibits representing the various subject areas of the future state museum. The exhibits were:

1. Steam Power (July 15 — September 15, 1983). This exhibit featured a variety of steam whistles and a small operating steam engine powered by compressed air, which the visitor could activate by pushing a button;
2. Skulls (September 15 — December 8, 1983). The visitor was challenged to identify 18 skulls of animals native to South Carolina;
3. Gifts to the State Museum (December 8, 1983 — January 25, 1984). The exhibit case became a festive parlor with a glowing fireplace for this Christmas exhibit, which showed objects that had been given to the museum during the year.
4. Craft Art (January 25 — March 28, 1984). This exhibit spotlighted a variety of ceramics and baskets from the State Art Collection and the Commission's own holdings.
5. Death and Mourning (March 28 — June 27, 1984). This unusual exhibit recalled the funeral customs of 19th-century South Carolinians. Among the artifacts displayed were a child's coffin, a mourning flower basket, and hair jewelry.
6. Patriotic Images (installed June 27, 1984). A Fourth of July celebration from the past, this display featured flags, campaign buttons, patriotic toys, and other memorabilia.

The staff also set up exhibits in other locations. Using an exhibit case in the Commission's front office, they presented displays of sea shells, Gullah baskets, and merchandise from an old country store. They designed and built a case that was used to exhibit a colorful scroll that had been presented to Governor Riley by the People's Republic of China. They installed another natural history exhibit at the Columbia Airport. And the Commission continued to display two of its portraits of John C. Calhoun, the one by Belgian artist Eugene Francois de Block in the reception area of the Governor's Office and the other by Charles Bird King in the Governor's Mansion.

There were short-term exhibit opportunities as well. Historical objects and natural specimens were displayed at the state fair, and a moonshine still was a hit at Mayfest. The Commission's 1922 Anderson touring car was presented at a vocational education conference in September and at

an antique auto show in May. And some of General Duke's Apollo XVI materials were exhibited in an aerospace show at the Greenville Mall.

But of all the year's exhibits, the most ambitious was the State Museum Sampler, which took place from March 9 to April 6 at the I. P. Stanback Museum on the campus of S. C. State College in Orangeburg. The opportunity arose when a scheduled exhibit at the Stanback Museum was cancelled, leaving the main gallery available for a month. Dr. Leo F. Twiggs, director of the Stanback Museum and member of the S. C. Museum Commission, asked the staff if they would be able to supply an exhibit on short notice. Of course, the staff rose to the challenge. In a few short weeks the exhibit was planned, designed and installed, the finishing touches added just moments before the opening reception began. As the title, Museum Sampler, indicated, the exhibit presented a selection of objects representing the various disciplines of the future state museum. The staff divided the 3,500 square-foot gallery into sections for natural history, science and technology, cultural history, and art, and in each area they arranged groupings of appropriate objects. Many of the items had never before been exhibited. Needless to say, the staff gained immense satisfaction from seeing its collections on public view.

The exhibit was a genuine staff effort, and a beneficial exercise in fast production under a tight deadline. The staff will inevitably encounter similar challenges as it prepares to open the state museum.

Credit must also be given to other organizations, without whose support the project could not have been successfully completed. The McKissick Museums generously supplied pedestals, cases, and barriers, and the University of South Carolina provided a 12-foot truck with a lift tailgate. Such assistance enabled the Commission to meet the deadline and to install the exhibit on a very low budget.

In addition to producing temporary exhibits, the staff also prepared two new traveling exhibits for the State-wide Services program. Entitled "Colorful Kite Tales" and "Black Women in America," the exhibits consisted of printed graphic materials acquired from other museums; the staff of the Commission designed and produced the matting and framing.

Temporary and traveling exhibits kept the Commission in the public eye, but planning the exhibits of the future museum remained the staff's highest priority. Planning was a team process, involving the director of exhibits, the exhibit preparator, the curators, the research staff, the curator of education, and the deputy director for programs. An integral part of the team was the firm of Design/Joe Sonderman, Inc., which provided advice, design and drafting services. The staff also engaged J. Fred Moore, an experienced and well respected exhibit designer from Massachusetts, as a consultant.

As the fiscal year ended, the team was moving through the initial stage

of the design process. Their objective was to identify the exhibits that would be developed in the opening phase of the museum, to work out a floor arrangement allowing adequate space and convenient circulation, to select exhibit techniques, to work out the general size and appearance of exhibits and to prepare preliminary cost estimates. The outcome of this stage of planning will be described in next year's annual report.

C. Education

Fiscal year 1983-84, the first full year in which the Commission enjoyed the services of a curator of education, witnessed exciting new developments in educational programming.

In October the Commission inaugurated its Caravan program, a series of one-day excursions to interesting sites around the state. Each site was related to one of the state museum's subject areas, and each tour was conducted by the appropriate curator. Participants drove their own cars, hence the name "caravans."

The intent of the program was to provide a benefit for members of the Friends of the State Museum. Since the museum is not yet open, the Friends have not enjoyed the usual benefits of museum membership, such as free admission and gift shop discounts. The Caravans were designed to fill this gap. As it turned out, the Caravans proved to be very popular and became an excellent device for building membership in the Friends.

Eight of the Saturday tours were offered during the year. They were:

1. Explore Camden
2. Mountains in the Fall (Raven Cliff Falls)
3. Science Saturday (Discovery Place, Charlotte, N. C.)
4. Art Tripping (Charleston museums and galleries)
5. Powerful Experience (Columbia power plants)
6. Art and/in Nature (Brookgreen Gardens)
7. Mountains (Raven Cliff Falls, spring tour)
8. Country Roads (Historic Brattonsville)

Total attendance was 217.

These programs were coordinated by Linda Knight with assistance from the curators. More caravans are planned for 1984-85.

The curatorial staff, assisted by several teachers, also developed Close Encounters, an artifact trunk program for the schools. Four prototype trunks containing museum objects, pictures, and instructional materials will be tested in Columbia area classrooms during the fall of 1984. The cultural history trunk will teach about the early Indian population of South Carolina with genuine artifacts for students to examine. The natural history trunk will contain fossils of ancient animals. The science

trunk will include objects that students can use to perform experiments illustrating principles of forces and motion. The art trunk will concentrate on portraits of well-known South Carolinians. In the process of developing these trunks, the staff consulted with teachers to insure that the programs complemented the school curriculum. After the staff tests, evaluates, and revises the trunks, it will duplicate them and make them available to schools throughout the state.

Last spring the Commission and the Riverbanks Zoo co-sponsored a special natural-history workshop for teachers from around the state, which featured presentations by Rudy Mancke and Don Winslow, curator of education at the zoo. As an added bonus, the Commission distributed free materials, including posters, booklets, brochures, and flyers from a variety of resource organizations, as well as surplus natural history specimens such as shark teeth, skulls, shells and fossils. There was plenty to go around and 136 teachers went home loaded.

As part of her planning responsibilities, Ms. Knight attempted to develop a resource network of people involved in museum education. Out of her efforts came the South Carolina Museum Educators' Forum, which was organized in August 1983 to give museum educators in the state an opportunity to meet regularly, discuss issues, and exchange ideas. This organization evidently filled a real need, for it has been very successful.

Many staff members have been active in educational endeavors. For example, David Sennema, Overton Ganong, and Rodger Stroup lectured to a graduate class in museum management at the University of South Carolina. Dr. Stroup and Dr. Theresa Singleton presented papers at scholarly meetings. Ron Shelton, curator of science and technology, edited the newsletter of the South Carolina Science Council, and he joined Dr. Stroup in delivering a presentation on the history of technology at the '84 Conference in Columbia. Linda Knight addressed teachers' groups on the use of historical artifacts in the classroom at the annual S. C. Educators' Conference. And Rudy Mancke presented nature study programs and spoke at several workshops for teachers.

Throughout the year Commission employees, particularly the curators, traveled around the state speaking to historical societies, natural history clubs, Sierra clubs, Audubon societies, school groups, civic clubs, antique clubs and garden clubs. The public's response to these efforts has been quite positive. There is really more demand for such services than the curators, given the pressure of their other duties, can supply, which is evidence in itself of the public's desire for the kinds of educational programs a state museum can provide.

The Commission also cooperated on educational projects with South Carolina ETV. In October 1978, ETV began a monthly series entitled *Naturescene*. Each half-hour program offers a televised field trip to some

outstanding natural area of the state, with Rudy Mancke as guide. The show proved so popular that two years ago ETV began airing it weekly and last year began selling it to educational networks throughout the Southeast.

A list of the 17 shows in 1983-84 illustrates the variety of experiences offered to the viewer.

- Peak (Newberry County)
- Eastern Birds (various locations)
- Broad River Waterfowl Area (Fairfield County)
- Camp Congaree (Lexington County)
- Raven Cliff Falls (Greenville County)
- Old Ocean Floor (Horry County)
- Atlantic Beach (Charleston County)
- Rose Hill (Union County)
- Star Fort (Greenwood County)
- Kalmia Gardens (Darlington County)
- Sugarloaf Mountain (Chesterfield County)
- Molly's Rock (Newberry County)

Shows dealing with skulls, beachcombing, and fossils were taped in the studio. There were also two call-in shows.

The Museum Commission is both pleased and proud that the State Department of Education is using the shows in the schools and has published 40 lesson plans prepared by Mr. Mancke to help teachers guide classroom discussions of the programs. The shows are intended to awaken the viewer to the beauties and wonders of the world about him in hopes that, with better understanding he will appreciate and help to preserve that world. Last year 209 schools, 386 teachers, 829 classes and 20,028 students throughout South Carolina used the programs and lesson plans. Both ETV and the Museum Commission have been gratified by the popularity of *Naturescene*, which is watched by an estimated 45,000 people every Saturday evening, and they are continuing to produce shows on a regular basis. It is hoped that this program is just the beginning of a fruitful cooperation between two agencies.

In the area of education, 1983-84 was a most encouraging year. The Commission is looking forward to continued progress in 1984-85.

D. Research

Research is one of the most important yet often one of the most neglected aspects of museum programming. Although most museum administrators would admit that exhibits and educational programs based on inadequate or, worse, inaccurate information mislead the public and

deprive their visit of much of its educational value, they commonly slight research. It seems remote from the everyday operating requirements of the museum and hard to justify from the standpoint of cost analysis. Nevertheless, research is an indispensable ingredient of quality. In creating a new museum, the Commission understands the importance of research and last year as part of the exhibit planning process, greatly expanded its research program.

In 1983-84 the Commission employed one full-time person to perform research in the areas of history and technology. She was Dr. Theresa A. Singleton, who had joined the staff in late 1982. But a single individual could not possibly fulfill the research requirements of five separate disciplines; therefore the Commission also engaged nine people to perform research under contract.

Over the course of the year, Dr. Singleton assembled background information for 11 exhibit areas in the technology and cultural history halls. For the technology hall she delved into the nature and development of the state's early-19th-century canal system, the types of dugout canoes and the techniques used to build them, the nature of early coastal and river craft, the development of railroads in the state, the history of South Carolina's first locomotive, the *Best Friend of Charleston*, and the history of textile manufacture in South Carolina. For the history hall she studied the early Indian trade, the settlement of the Up country and the social life of that region in colonial times, the major ethnic groups that settled the state, the founding of Columbia, cotton culture and the nature of plantation life. The information that she collected will be used to determine the focus of interpretation for each exhibit, to develop labels and audio-visual scripts and to prepare educational program materials.

The researchers hired under contract produced information for exhibits in natural history, science, technology, and cultural history. In natural history, Julie Lumpkin worked on ecology, David Scott on animals of the Pleistocene, and Tom Mancke on insects. Science and technology research was performed by Michael Harden, who studied animal-powered and early automotive transportation, by Ann Dukes, who investigated light and phosphorescence, and by Michael Monroe, who looked into nutrition, exercise and fitness. Contract researchers also supplied information for some of the proposed history exhibits. W. C. Smith, III, worked on topics related to the American Revolution and the Civil War. Stephen Cox surveyed the history of education in South Carolina, and Jesse Scott studied life in textile mill villages. For each exhibit idea the researchers produced what the staff called preliminary research packets. The first step in developing a packet was to identify the interpretive objective of the exhibit, in other words, the information that the staff wanted the exhibit to communicate to the visitor. From that objective the curator

developed a list of key questions to guide the researcher's investigations. The researcher then looked for published and documentary sources, photographs, and other graphic materials related to the topic and organized his notes, photocopies, references and summaries of information in folders, which were then filed. By the end of the year an impressive amount of work had been accomplished, work that in the coming months would provide the raw material for the development of an exhibit storyline.

In addition to performing research for exhibits, Dr. Singleton also conducted studies on specific objects in the collections. The following projects are good examples:

1. A chronological and comparative study of lighting devices, which enabled the curator of history and the registrar to catalog a collection of those items;
2. background research on a two-seat runabout carriage made in Orangeburg;
3. a study of an Afro-American quilt;
4. a history of a duel associated with a set of dueling pistols;
5. research on S. B. Sightler, whose name was carved on the Model 1841 Palmetto Armory rifle;
6. research on a set of pharmacy equipment.

As the Commission has developed its research program, it has received an increasing number of requests for information from other museums and historical organizations. Whenever possible, the staff seriously attempts to provide the requested information, for it knows that the Commission also must draw upon the knowledge of kindred organizations in order to meet its goals. Last year the research staff received inquiries from the Historic Commemorative Committee of the American Society of Agricultural Engineers, the Winterthur Museum in Wilmington, Delaware; the Museum of Early Southern Decorative Arts in Winston-Salem, North Carolina; the National Museum of American History, Smithsonian Institution; *Southern Exposure*, a magazine published by the University of North Carolina; *The State* newspaper, and the *Florida Times-Union/Jacksonville Journal*, another newspaper company.

In order to support this research effort, the Museum Commission maintains a small library of books relating to museum work and the identification of objects. The agency does not intend to build a research collection of historical works, archival material, scientific literature, and the like because there are major repositories nearby that its staff can draw upon: the Cooper Library at USC, the South Caroliniana Library, also at USC; the State Library, and the State Archives.

Repositories used in the research program last year include, in addition to those just mentioned, the South Carolina Historical Society in Charleston, the Charleston Railroad Artifacts Museum, the McKissick Museum at the University of South Carolina, and the Winterthur Museum and Library in Wilmington, Delaware.

Statewide Services

This program provides services and assistance to museums and museum-related institutions throughout the state and information services to the general public. Program activities include traveling exhibitions, workshops, technical information services, publications, and consultant services. Although the program was initially funded for three years under grants from the National Endowment for the Arts, it is now a regular part of the Commission's operation and is financed entirely with state funds.

Most of the staff participate in the Statewide Services program in some way, but the management of it is the responsibility of one person. Last March Lynn Debbink-Potter, who had been statewide services coordinator since February 1983, resigned that position to move out of state. She was succeeded by Beverly Littlejohn, former staff assistant. This turnover in personnel had no adverse effect on the program, which continued to provide a broad range of services to the museums of the state.

The popular traveling exhibit program added eight shows in 1983-84. The new exhibits were:

- "Works on Paper";
- "Printed Image";
- "Thomas Seawell: Printmaker";
- "The NBSC Oil Painters Invitational";
- "Colorful Kite Tales";
- "Black Women in America";
- "Photographs of South Carolina Historic Churches";
- "Pictorial History of South Carolina Women: 1860-1960."

The first three exhibits were put together from works in the State Art Collection, owned by the S. C. Arts Commission. The National Bank of South Carolina lent paintings from its first annual show to the Commission for traveling. The kite exhibit came from the Smithsonian Institution, while "Black Women" was provided by the Mary McLeod Bethune Museum and Archives in Washington, D. C. Calvin O'Neal, a photographer from Columbia, photographed and framed the exhibit on churches, and the McKissick Museums, USC, supplied the exhibit on South Carolina women.

The Commission often arranges to circulate exhibits produced by

others. Such exhibits must satisfy strict criteria and be approved by a staff committee.

The new exhibits created fresh interest, and many of the older ones remained popular. In 1983-84 the Commission's 34 traveling exhibits were booked 133 times into 63 institutions such as museums, exhibition galleries, state office buildings, schools, libraries, hospitals, banks, and similar public places located in 26 South Carolina counties as well as in North Carolina and Virginia. Borrowing institutions obtained the exhibits free of charge; they only had to furnish transportation and carry insurance on the objects.

One of the most important functions of the Statewide Services program is to provide professional training for museum personnel throughout the state. In 1983-84 the Commission, jointly with the South Carolina Federation of Museums, sponsored four workshops. The first, dealing with the design of publications, was held in Camden during the month of September and drew 55 people. One of the speakers was David M. White, who at the time was the Commission's public information specialist, and he was joined by Jay Coles of Dillard Paper Company and Julie Forbes Lybrand of PRT. The second workshop, entitled "Exhibits on a Shoestring," took place in November at the Rice Museum in Georgetown and featured Michael Fey, the Commission's director of exhibits, as guest speaker. The most ambitious workshop of the year was held in February at the Historic Columbia Foundation. Partially funded by a grant from the South Carolina Committee for the Humanities, the two-day program dealt with the care of collections. Twenty-nine museum professionals attended to hear guest lecturers Carolyn Rose and Barbara Coffee of the Smithsonian Institution. The final workshop took place at the spring meeting of the South Carolina Federation of Museums in Rock Hill, where 55 participants observed skits depicting situations that involved questions of museum ethics, then formed discussion groups to explore the issues. Dr. Michael Scardaville, director of the Applied History Program at USC, served as moderator.

Of course, the workshops cannot answer all the questions that participating institutions may have. Local and regional museums frequently ask the Museum Commission staff for consultant assistance. Over the last few years this service has reached all areas of South Carolina. The following museums and related organizations took advantage of it in 1983-84:

Camden Archives
Chester County Historical Museum
Spartanburg Nature-Science Center
Hall of Science and Technology, Clemson

Marion County Museum
Historic Columbia Foundation
Aiken County Historical Museum
Anderson County Arts Council
Medical University, Ruth Chamberlin Historical Library
Hartsville Historic Museum
The Museum, Greenwood
Fort Hill, Clemson
Browntown Museum
Pink Palace, Orangeburg
Pendleton Agricultural Museum
Greenville High School
McKissick Museums
First National Bank
Benedict College
Caroliniana Library
S. C. Crafts Association
Historic Camden
Florence Museum

The Museum Commission is pleased that it is able to share the expertise of its staff with other institutions around the state.

During the last year the Statewide Services program made worthwhile contributions to the museum community in South Carolina, especially by providing essential information services to small local museums, most of which have few or no professional staff members. The Museum Commission is the only agency, governmental or private, that offers such services.

Publications

Since publications are produced under various programs, they will be summarized under a separate heading.

During the last fiscal year the Commission continued to publish its newsletter, although unanticipated cost overruns reduced the number of issues to two instead of the customary three. The second issue was the first to appear under the new name *Images*.

Back in 1982 the staff became convinced that the newsletter's original title *News* was too bland. After a lengthy search for a new, distinctive name, the staff decided to use an acronym for State Museum of Art, Science, and History, which came out as *SMASH*. The initial reaction from readers was one of amused approval, but after several issues the staff began to have second thoughts. *SMASH* seemed flippant. It did not befit the educational purpose of the museum, and it certainly did not reflect the museum's commitment to preservation. In selecting a new name, the

staff sought to encompass the diverse subject fields of the museum, indicate the publication's purpose, and leave a favorable impression in the mind of the reader.

In 1983-84 the Commission did not publish a museum bulletin, but it did reprint Bulletin No. 3, *Fossil Locations in South Carolina*, which had sold out the year before.

There are six titles in the Museum Bulletin series:

- No. 1 *Vascular Plants of Spartanburg County, South Carolina*, by Ross C. Clark, Robert W. Powell, Jr. and Conduff G. Childress, Jr.
- No. 2 *Plants of the Eastatoe*, by C. Leland Rodgers and George W. Shiflet, Jr.
- No. 3 *Fossil Locations in South Carolina*, by Jerry T. Howe and Andrew S. Howard.
- No. 4 *Native Vascular Plants Endangered*, etc., by Douglas A. Rayner *et al.*
- No. 5 *Thomas Walter, Carolina Botanist*, by David H. Rembert.
- No. 6 *William Glaze and the Palmetto Armory*, by Jack Allen Meyer.

The series is intended primarily for scholars and collectors. Copies are furnished free to academic and public libraries around the state, and the rest are sold to the public. As funds become available the Museum Commission plans to continue publishing Museum Bulletins dealing with the social history, material culture, natural history, science and art of South Carolina.

Through its Statewide Services program the Museum Commission cooperated with the South Carolina Federation of Museums to produce an updated *Directory of South Carolina Museums and Related Organizations*. The two parties shared the costs and divided the 500 copies, 40 percent going to the Federation and 60 percent to the Commission. The Federation supplied copies free to its members, while the Commission offered its allotment for sale to the public at \$5.00 each.

Finally, the Commission published *Good Muse*, a quarterly newsletter for members of the South Carolina Federation of Museums. Written and designed by Beverly Littlejohn, it is issued through the Statewide Services program. Printing and mailing costs are paid by the Federation.

SOUTH CAROLINA MUSEUM COMMISSION
EXPENDITURES
FY 1983-84

Operating Funds

I. Administration and Planning			
Personal Services	\$119,970		
Contractual Services	11,434		
Supplies	3,644		
Fixed Charges and Contributions	11,914		
Travel	9,847		
Equipment	60		
Employer Contributions	57,686		
Subtotal	\$214,555		
II. Collection, Exhibition, and Education			
Personal Services	\$193,493		
Contractual Services	25,358		
Supplies	7,547		
Fixed Charges & Contributions	42,165		
Travel	22,437		
Equipment	7,179		
Acquisitions	22,282		
Subtotal	\$320,461		
III. Statewide Services			
Personal Services	\$ 16,009		
Contractual Services	3,820		
Supplies	3,317		
Fixed Charges & Contributions	2,244		
Travel	1,993		
Equipment	54		
Subtotal	\$ 27,437	\$562,453	
IV. Other Funds			
Capital Improvements — Private	\$146,059		
Dual Employment	102		
Subtotal	\$146,161		
Grand Total		\$708,614	

APPENDIX A

SOUTH CAROLINA MUSEUM COMMISSION AFFIRMATIVE ACTION POLICY STATEMENT

It is the policy of this agency that equal employment opportunity be provided to all present and prospective employees regardless of race, color, religion, sex, national origin, age, physical disability or political affiliation. This policy applies to all personnel actions including, but not limited to, recruiting, hiring, classification, compensation, benefits, promotions, transfers, layoffs, recall from layoffs and educational, social or recreational programs of this agency.

We have developed an affirmative action plan to help us achieve our goal of equal employment opportunity for all. Effective August 1, 1983, S. Benjamin Swanson, deputy director for administration, will have overall responsibility for implementation of our affirmative action plan, including compliance with all state and federal regulations, and is responsible for reporting progress to the Chief Executive Officer.

The affirmative action program will remain in effect until we are in compliance with all regulations, and we expect the full cooperation of all managers, supervisors and other employees in this program.

APPENDIX B

REPORT OF THE COMMITTEE APPOINTED TO STUDY FEASIBILITY OF THE ESTABLISHMENT OF A STATE MUSEUM TO THE GENERAL ASSEMBLY OF SOUTH CAROLINA

The Committee has been directed by Joint Resolution of the General Assembly to study the feasibility of the establishment of a State Museum for South Carolina.

The question of the feasibility of such a museum raises several preliminary questions:

- (a) Is there a need for such a museum?
- (b) What is the purpose and function of a State Museum?
- (c) What should be the scope, program and mission of a State Museum?
- (d) Is that purpose and function being met by existing museums of other state institutions or agencies?
- (e) Can the costs of such a museum (capital and operating) be justified for the State of South Carolina?

If the answer to the question of feasibility is affirmative, then other questions arise:

- (f) Where should such a museum be located?
- (g) How should a State Museum be organized and operated, as to governing body and staff?
- (h) What timetable should be set for the establishment of such a museum?
- (i) What can be anticipated in regard to the financing of a State Museum?
- (j) What steps should be taken for 1972-1973 toward the establishment of a State Museum?

In order to answer these and other complex questions related to the establishment and operation of a State Museum, the committee has heard several experts in the museum field, received reports from various state officials in related fields and read several treatises and studies on State Museums. The overwhelming majority of these experts were in accord as to the necessity and desirability for such a museum and the type of museum which should be established.

South Carolina has a history in which all of her citizens can take pride,

and the story of South Carolina is an asset which can attract many other Americans to the State. The many facets of South Carolina's story constitute assets which can be of immeasurable value in attracting tourists to South Carolina and in the education of our own citizens and students.

In the economic sphere, the better corporations and businesses are interested in cultural developments and facilities in assessing a new location; no longer does business give consideration only to profits in determining where to locate. The needs of a company's executives and employees are of vital concern.

While it is apparent that there is need for such a museum, the exact scope and program of such a museum cannot be pre-planned; it must evolve from an orderly and well-conceived plan of development.

South Carolina can learn a great deal in this field from what has happened in other states — for most of the states have State Museums of one sort or another. The experience of other states indicates that a State Museum should be established and operated for the basic purpose of presenting the story of South Carolina in three aspects.

- (1) The history of the state — including the Indian tribes of the Carolinas, exploration and settlement, social and political development, military events and educational and cultural evolution.
- (2) The fine arts in the state — including architectural developments, furniture and silver, interior decoration, South Carolina artists and literature and poetry.
- (3) Natural history and the sciences — including geology and archaeology, botany and zoology of the state, natural resources, scientific developments and industrial advances.

The purpose and function of a State Museum is thus to tell the story of the State; if such a museum collects and displays a few artifacts and does not involve the museum visitor in anything more than a superficial story of the state, then no purpose will be served by such a museum.

If a standard of excellence is not to be followed from the outset then there is no reason to consider the establishment of such a museum; the Department of Archives is an example of what can be done in the establishment of a similar department in the proper way and with appropriate facilities. It is fundamental that expert professional advice, guidance and consultation be obtained in the establishment of a state museum.

The general scope and mission of such a museum has been outlined above, but the details as to the program of a State Museum must be evolved under this professional guidance. Such a museum, functioning properly, will be an invaluable asset in the state's educational system; at

the same time the museum can be a positive factor in attracting tourists to South Carolina.

No museum in South Carolina today fulfills the function of such a State Museum to any applicable degree. The Gibbes Art Gallery and the Charleston Museum are primarily oriented to Charleston, and the museums in Florence, Columbia, and Greenville are directed towards the fine arts in general. There is certainly no substantial overlap in the functions of any existing museums, departments or agencies and a properly conceived and developed State Museum.

The function of the Department of Archives would, for example, in no way be usurped by such a museum, and a State Museum would be a valuable adjunct to the Department of Parks, Recreation and Tourism. No existing commission, department or agency of state government is equipped to operate such a museum.

The scope of a State Museum should encompass everything about South Carolina, but it should also be limited to South Carolina. The things that make South Carolina distinctive and the differences between South Carolina and the other states and areas should be emphasized. If all of America is exactly alike, then there would be no point in a State Museum, but South Carolina has a different history, distinctions in the fine arts and natural and scientific differences which set our state apart.

Such a museum would not impinge upon or disturb the program of any existing museum; on the contrary the resources and available materials from a State Museum would give support and aid to the museums of a local nature and would supplement and undergird the programs of museums in all parts of the state.

A State Museum will not be expensive at the outset — in the planning and pre-development stages; once the stage is set, then the acquisition of a suitable site, construction of building(s), development of the overall site, hiring of sufficient and suitable personnel and operating costs will require considerable appropriations. The cost of establishing and operating a State Museum will not thus be minimal.

Our study, in the light of the experience of other states, convinces us that such a museum would be an educational, cultural and tourist facility that South Carolina must have. For too long and because of the depression which followed the Civil War, South Carolina has not been able to develop the history, the assets and the attractions of this State in the proper way.

As to the location and organization of such a museum, the Committee has reached certain tentative conclusions:

- (1) A State Museum should be located in the capital of the State — particularly in the case of Columbia where the capital site was

selected because of its central location. The site should be ample in size with sufficient acreage, access and parking.

- (2) The organization for such a museum can take several forms, but the governing body should be independent of and separate from any existing commission or department of government.
- (3) The difficulty comes in the establishment of the procedure, the timetable and the financing of the State Museum. Obviously, a State Museum cannot be created in a short time; once the decision is made that South Carolina is to have a State Museum, then the planning and organization which are necessary for the proper establishment of such a museum must be undertaken. Such a study is beyond the competence or the scope of the study by this committee and can only be undertaken under the direction of professionals in the museum field hired for the purpose of developing an appropriate plan and implementing such a plan over a period of years. Any other course might result in the establishment of a State Museum without the proper objectives and without the financial planning necessary for the achievement of a State Museum in which all of our citizens could take pride and from which they could reap great benefits.

At this point, therefore, the committee does not recommend the immediate establishment of a State Museum; such a recommendation would be unrealistic, wasteful and lacking in proper perspective.

The Committee does recommend that the General Assembly take steps looking toward the eventual establishment of a State Museum; these steps are as follows:

For 1972-73:

- (k) Creation by statute of a State Museum Commission of nine members, consisting of six members (one from each Congressional district); and three members at large, all to be appointed by the Governor on staggered terms.
- (l) Appropriation of a sufficient budget for the year 1972-73 to hire a director and a small staff in order to begin the development of a collection for the State Museum and plan for such establishment and to obtain appropriate professional consultation.

For 1973-74 and beyond:

- (m) Study and selection of a site for the eventual establishment of the State Museum, and development of a projected program.
- (n) Development of building(s) with suitable exhibit and display areas for a State Museum divided into three departments.
 - (i) History

- (ii) Fine Arts
- (iii) Natural Sciences, and expansion and organization of a professional staff for the operation of the Museum.
- (o) Operation of such a museum with a sufficient staff, headed by a professional director.

Such a program might take as long as ten years to bring into full fruition, but South Carolina is already late in the establishment of a State Museum. If we want a society which is concerned with more than the barest necessities and if we want our children and citizens to know something of their heritage, the assets of their state and the direction for South Carolina's progress into the future, a State Museum is essential for these purposes.

The Bicentennial celebration in 1976, with emphasis on South Carolina's decisive role in the American Revolution at Cowpens and King's Mountain, might be an appropriate time for such a Museum to begin its operation, but it is essential that the planning for such a museum begin now.

SENATE MEMBERS:

- /s/ Frank C. Owens
- /s/ Eugene N. Zeigler
- /s/ Gordon H. Garrett

HOUSE MEMBERS:

- /s/ Wilson Tison
- /s/ Lucius O. Porth
- /s/ Giles P. Cleveland

GOVERNOR APPOINTEES:

- /s/ Mrs. Emily B. Jefferies
- /s/ Mrs. Jennie C. Dreher
- /s/ A. T. Graydon

APPENDIX C

TITLE 60 CODE OF LAWS OF SOUTH CAROLINA 1976

ARTICLE I

SOUTH CAROLINA MUSEUM COMMISSION

Sec.

- 60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.
- 60-13-20. Meetings and officers of Commission; compensation of members.
- 60-13-30. Primary function of Commission.
- 60-13-40. Powers of Commission.
- 60-13-50. Director.

§ 60-13-10. *South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.*

There is hereby created the South Carolina Museum Commission composed of nine members appointed by the Governor for terms of four years and until successors are appointed and qualify. One member shall be appointed from each congressional district of the state and three members shall be appointed at large. One of the at-large members shall be appointed chairman of the Commission by the Governor. Vacancies for any reason shall be filled in the manner of original appointment for the unexpired term.

Notwithstanding the provisions above prescribing four-year terms for members of the Commission, the members appointed from even-numbered congressional districts and one at-large member other than the chairman shall be initially appointed for terms of two years only.

§ 60-13-20. *Meetings and officers of Commission; compensation of members.*

The Commission shall meet at least quarterly and at such other times as the chairman shall designate. Members shall elect a vice-chairman and such other officers as they may deem necessary. They shall be paid such per diem, mileage and subsistence as provided by law for boards, committees and commissions.

§ 60-13-30. *Primary function of Commission.*

The primary function of the Commission shall be the creation and operation of a State Museum reflecting the history, fine arts and natural history and the scientific and industrial resources of the state, mobilizing expert professional advice and guidance and utilizing all available resources in the performance of this function.

§ 60-13-40. *Powers of Commission.*

To carry out its assigned functions, the Commission is authorized to:

- (1) Establish a plan for, create and operate a State Museum;
- (2) Elect an executive officer for the Commission, to be known as the Director;
- (3) Make rules and regulations for its own government and the administration of its museum;
- (4) Appoint, on the recommendation of the director, all other members of the staff;
- (5) Adopt a seal for use in official Commission business;
- (6) Control the expenditure in accordance with law of such public funds as may be appropriated to the Commission;
- (7) Accept gifts, bequests and endowments for purposes consistent with the objectives of the Commission;
- (8) Make annual reports to the General Assembly of the receipts, disbursements, work and needs of the Commission; and
- (9) Adopt policies designed to fulfill the duties and attain the objectives of the Commission as established by law.

§ 60-13-50. *Director.*

The Director of the Commission shall be the Director of the State Museum, when such facility comes into existence, and his qualifications shall reflect an ability to serve in that capacity. Compensation for the Director shall be determined by the General Assembly.